

Section 8. Study of art and cultural studies

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CHANGES IN THE GLOBAL CONTEXT OF TRADITIONAL PATTERNS DESIGN (COMPARATIVE ANALYSIS)

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Abstract

This article analyzes the changes occurring in the design of traditional ikat fabrics in a global context based on color, technique, and cultural-semantic aspects. The research objects selected are India's Patola, Malaysia's Pua Kumbu, Indonesia's Geringsing, Japan's Kasuri, and Uzbekistan's Atlas fabrics. The article conducts a comparative analysis of the coloristic system, resist dyeing technique, pattern composition, and semantic load of these fabrics. According to the research results, Southeast Asian ikats (Pua Kumbu, Geringsing) have a more ritual-protective and cosmological color system, while the Indian Patola stands out with its high-contrast and complex symmetrical color composition. Uzbekistan's atlas has actively adapted to global fashion processes with its colorful expressiveness and free composition, while Japanese kasuri demonstrates aesthetic simplicity based on minimalism and indigo dominance. In the process of globalization, traditional ikat fabrics are undergoing transformation through technological modernization, the use of synthetic dyes, and adaptation to market demands. At the same time, their regional identity and color-semantic system are preserved. The research reveals the interpretation of traditional ikat fabrics in modern design and the interconnection between cultural heritage and fashion.

Keywords: *abrband, ikat, Patola, Pua Kumbu, Geringsing, Kasuri, atlas, global transformation, traditional textiles*

Introduction

The word "ikat" was introduced into the European Weaving Dictionary by Professor A. R. Hein in 1880. The word was adopted into the Dutch lexicon as ikatten and into the English language as ikat, meaning both

the process and the finished fabric. All warp ikats have common as well as regional characteristics. While there are clear similarities in style, technique and decoration, they are all linked to the historical and cultural origins of the community. Factors such as geo-

graphical location (remote), topography (difficult) and old local cultural elements (strict) serve to preserve the culture of the community or cultural elements such as its unique weaving techniques. Over the years, Ikat has been known by various names such as Kasuri in Japan, Patola, Bandhini, Pagudubandhu, Budhabus, Chitki, Bandha in India, Asb in the Arab world, Matmee in Laos, Mudmee in Thailand and Atlas in Uzbekistan.

First, although the weaving process used for Ikat fabrics varies from country to country according to different national cultures, lifestyles, colors, patterns, and usage methods, they are all Ikat-dyed fabrics. Therefore, they are all considered valuable items that symbolize a certain social status and are used as gifts for special occasions such as weddings. Second, the shape of the pattern is different. Indian Patola has clear outlines and regular patterns, while Japanese Kasuri patterns are mainly inspired by ideas of folk life. Indonesian Ikat fabrics incorporate the influence of local tribes, and the Atlas fabrics of Uzbekistan and China are influenced by bright colors and pattern designs inspired by geography, religion, and national culture, including plants, musical instruments, and geometric shapes. Finally, the patterns and colors of Xinjiang Atlas fabrics show strong ethnic characteristics. Unlike Uzbek fabrics, which are largely influenced by Islam, human and animal motifs are not found in Xinjiang Atlas patterns, which consist mainly of long lines, repeated in a neat and orderly manner.

Materials and Methods

Gerard Pieter Rouffaer was a Dutch ethnographer and colonial researcher who studied the culture, trade, and traditional crafts of the Dutch East Indies (now Indonesia). He was associated with the Leiden School and is considered one of the first systematic scientific descriptions of Indonesian textiles. His work, *Ikat's, Tjinde's, Patola's en Chiné's*, was written in the early 20th century and provides a historical and typological analysis of Southeast Asian textiles. Rouffaer scientifically explains the ikat technique: the pre-dyed yarn, the formation of the pattern during the weaving process, and the existence of warp, weft, and double ikat in Indonesia.

Nian S. Djoemena (full name Rahmani Soerianata Djoemena) is an Indonesian researcher and writer specializing in traditional weaving and batik. He is considered one of the leading experts on Indonesian textile art, his work documents the symbolism, techniques and cultural significance of local fabrics. In 2015, his book *Kain Tenun Minangkabau: Narasi Masyarakatnya*, which focuses on Minangkabau textiles and their social significance, was published. This work continues his approach to textiles as a vehicle of collective memory and identity. N. S. Djoemena's work is an integral part of the scholarly documentation of traditional Indonesian textiles and has made a significant contribution to the preservation and reinterpretation of the country's craft traditions.

Results and Discussion

According to the study, the fabric called ikat is named differently according to the region, and each region is defined based on its name. Features of Patola double ikat (Gujarat), Telia Rumal ikats in India: Patola (the word comes from the Sanskrit word "patt" (patta), meaning: silk fabric, precious fabric, patterned silk) is given the same pattern to both tanda and arkok threads before weaving. Regional pattern differences: In Orissa, simple warp patterns are distinguished, while Telia Rumal is distinguished by oil-treated fibers. The Indonesian art of geringsing double ikat is created using special traditional patterns. This ikat is a complex technique used only in the village of Tenganan. Geringsing (derived from the Balinese words gering – disease, sing – absence or non-existence, meaning disease-free, protector from calamity.) is uniform in color between red, reddish brown, eggshell color and dark blue/black/brown designs. There are two main patterns or Tumpal, similar to some batik designs, which leave a central panel. The pattern can be made of vertically oriented geometric and abstract floral patterns, which are repeated across the central area.

The Japanese word kasuri is derived from the English verb kasureru, meaning "to blur". This technique can occur accidentally by weavers using unevenly dyed defective yarns, resulting in unexpected patterns.

One of the earliest known examples of silk kasuri is found in the Hōryūji collection of the Tokyo National Museum, known as Taishi Kando (sometimes called Kanto Nishiki). The material was imported from China in the 6th and 7th centuries AD and was probably used for Buddhist ceremonial flags. Okinawa, in the southernmost part of Japan, is a region consisting of many small islands that formed the independent Ryukyu Kingdom. Kasuri has been woven on these islands since the 14th century from ramie and banana fibers, and later from cotton and silk. It only became widespread on the Japanese mainland in the late 17th century. Although cotton is a native Japanese plant, seeds were introduced from China in the early 16th century. During the Edo period, from the mid-18th century, due to economic growth, ordinary people were allowed to wear cotton clothing. In terms of color, blue kasuri (Kon gasuri) was popular, with white applied on an indigo blue background. White kasuri (Shiro gasuri) was made with blue indigo on a white background. Okinawa (formerly known as Ryukyu) Each island of Okinawa has its own unique kasuri material, which has been produced for centuries, and there are at least 300 different traditional patterns on these islands. It has a minimalist and aesthetically balanced composition.

In Malaysia, there is Pua Kumbu, which is woven by the Iban people of Sarawak. It is mainly warp ikat woven, with red-brown, indigo, and black natural colors prevailing. The patterns represent mythological beings, ancestral spirits, and cosmological images. It is associated with ceremonial and social status. The knowledge in traditionally weaving the Pua Kumbu was mainly reserved to certain class of woman in the long house. The chosen motif was dependent on illustration that appeared in their dream, where they

believe that this was a sign or omen. The rules of weaving motif were also explained. There were three significance motifs with its own hidden meaning found in Pua Kumbu; the ular (snake), antu engkeramba and baya (crocodile) which became the belief of the Iban people.

Conclusion

Ikat is divided into three types according to weaving: Patola and Geringsing fabrics are mainly produced in double ikat technique, Pua Kumbu in warp ikat technique, Kasuri in weft ikat technique (in some cases it is also made in warp ikat technique), and Atlas fabric is produced in warp and weft ikat technique. Pattern types: Geringsing and Patola are complex geometric, Pua Kumbu cosmological symbols, Atlas is a mixture of colors, geometric and plant patterns, and Kasuri is a blurred depiction. By composition and color types: Patola and geringsing are strictly symmetrical, Red (lacquer paint), green, yellow, black and white contrast, colors are clearly arranged, often four or five complex combinations, Kasuri is simplified, blue, black and white, the color palette is minimal, aesthetic-minimalist, pua kumbu is red-brown dominant, dark indigo colors are close to earth colors, low contrast, colors have a spiritual and ceremonial meaning, atlas is free, rhythmic, colorful, with a “cloudy” mixing effect, dynamic, expressive, market-oriented. In a global context, ikat fabrics reflect the process of transition from the historical roots of traditional techniques to current fashion and market mechanisms. Although these traditions differ in technique, pattern semantics and cultural contribution, they are all based on common principles such as resistive dyeing, patterned design and preservation of cultural identity.

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